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critical value; but such an approach to completeness lends importance to items otherwise insignificant. Of the editions before 1500, the collection includes twenty-three, lacking only that of Naples, 1477, of which a single copy is known, and another edition whose existence is doubtful. The rare commentaries of the sixteenth century are fully represented, as may be seen by comparing Suttina's catalogue (1908) of the rich Biblioteca Rossettiana of Trieste. There are several fifteenth-century manuscripts of the *Rime*, a beautiful illuminated page from one of them being reproduced (opposite page 69). The editions of the original text and of translations occupy one hundred and ninety-two pages in the catalogue.

The story of the collection is told in an interesting introduction by Mr. G. W. Harris, who succeeded Mr. Fiske as librarian at Cornell. It was begun by Mr. Fiske in 1881, and occupied much of his time until his death in 1904. He corresponded not only with booksellers all over Europe but with numerous authors, from whom he obtained many rare publications. It is noteworthy that the Dante collection, begun in 1893, was practically completed in three years. Mr. Fiske also gave to Cornell his unique library of Icelandic and Rhaeto-Romance books, and made provision for the maintenance and increase of all these collections. Scholars have reason to be profoundly grateful to expert book-collectors who, like Mr. Fiske, have the taste and knowledge as well as the leisure and the means necessary for gathering comprehensive collections of books on special subjects which so frequently reach the public libraries.

Until the Petrarch books came to America in 1905, they were kept in Mr. Fiske's library in Florence, a picture of which forms the frontispiece to the catalogue. The writer of these lines remembers vividly a visit to this library in July, 1904, a few weeks before Mr. Fiske's death, and immediately after the memorable celebration at Arezzo of Petrarch's six hundredth anniversary, where Mr. Fiske was the leader of a group of American Petrarchians. It was a most interesting experience to see him in the midst of his books, and to hear him talk about them. He was a bibliographer rather than a scholar or a critic; but his wealth of accurate knowledge and his untiring enthusiasm made him an ideal collector.

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The Ad Deum vadit of Jean Gerson. Published from the manuscript, Bibliothèque Nationale Fonds fr. 24841, by DAVID HOBART CARNAHAN. University of Illinois Studies in Language and Literature, Vol. III, No. 1, February, 1917.

In this scholarly edition of the *Ad Deum vadit*, a sermon preached by Gerson before the French court in 1402, Professor Carnahan has made a valuable contribution in a field which will undoubtedly prove increasingly

attractive to American investigators. French scholars have repeatedly given encouragement to workers in the Middle French period, but the latter have busied themselves largely with the publication of the verse of an epoch which was essentially not poetic, and have devoted relatively little attention to its vast and interesting prose literature. Yet the fourteenth and fifteenth centuries form the linguistic link between Old and Modern French, and offer a mine of information to the philologist as well as to the historian.

The Introduction occupies about twenty-eight pages and is devoted to a discussion of the following topics: (1) the life of Gerson, (2) the influence of Gerson's life on his works, (3) the influence of the three preceding centuries on the *Ad Deum vadit*, (4) style and composition, (5) mechanical form, (6) manuscripts and editions. After a brief account of Gerson's life, Professor Carnahan takes up the works of the famous Chancellor of the University of Paris. Their central thoughts (as had already been pointed out by Lanson) are justice to the poor and much-abused people, and peace in the Church and in the kingdom, and it was for these ideals of peace and justice that this noble and gentle figure scorned a life of ease and affluence. While the editor does not perhaps fully recognize the energy of the indefatigable Gerson, handicapped as he was by poor health and implacable enemies, he thoroughly appreciates the Chancellor's courage and unselfishness. We may note in passing (p. 17) an ingenious explanation of our author's well-known interest in St. Joseph, as due, in part at least, to an "idea of mystic relationship between himself and Christ, who was also a man of the people." Gerson alone, whose family name was Le Charlier, refers to Joseph as a *charlier* (wheelwright).

A complete study of the sources of the *Ad Deum vadit* is reserved for a later time. Gerson's natural inclinations were rather toward St. Bernard and St. Bonaventura than toward St. Thomas Aquinas. On the whole the language of the sermon is dignified, serious, and sincere, and if the style is often uneven it is the result of the conventions of the day rather than a consequence of a lack of clearness of thought. In fact Gerson was constantly struggling to free himself from the scholastic platitudes and allegorical absurdities in which his age delighted, and in this respect he differs strikingly from his celebrated contemporary, Christine de Pisan. It is only when the latter is off her guard, when she is carried away by intense personal interest in her subject, that she throws aside the trammels of pedantry and erudition, and produces passages of real eloquence. So if we feel while reading this sermon that Gerson neglects to take advantage of several good places to stop, and are inclined to marvel at the patience of hearers who could listen to so long a sermon in one day, we must remember that its mechanical form is simple when compared to that of earlier preachers. The structure of the *Ad Deum vadit* is as follows: the Latin text at the beginning is followed by the Exordium, and then come the first part of the sermon, delivered in the morning, and the second part, preached in the late afternoon. Each of these

Parts is divided into twelve sections, and each section consists of a scriptural passage (texte), the Exposition and the Oroison. The first part, the sermon proper, contains 2,045 lines; the second, the Collation, 1,132 lines.

The editor is fortunate in being able to base his text upon a manuscript which was probably written during the lifetime of Gerson, and which is "superior to the other manuscripts both from the point of view of mechanical form and of contents." This manuscript he calls A, and he uses three others, B, C, and D, which are also in the Bibliothèque Nationale, for collation. He has thus been able to obtain a clear and accurate text which leaves but few real difficulties. In accordance with the practice now frequently adopted the editor has retained the readings of his best manuscript, including their orthographic peculiarities, with the following modifications:

He makes a new division of words.

He makes the modern distinction between *u* and *v*, *i* and *j*.

He punctuates and capitalizes.

He uses the apostrophe, the dieresis, and the acute accent where there would otherwise be ambiguity (the grave accent seems to be confined to the word *après*).

He corrects obvious mistakes.

The editing of such a text is a matter of extreme difficulty, and it is with a full appreciation of this fact that the reviewer makes the following suggestions. The comma is sometimes used too freely, *par*, *ce que*—lines 370 and 2501 (cf. *par ce qu'ilz*—2658), *part*, —371, *fait*, —818, *confidence*, —980, etc. On the other hand, it should sometimes be supplied, as after *encerchera*—971. The dieresis should be used over the *y* in *oyl*, in *oyr*, and the forms of that verb in 1414, 1748, 2264, 2605; also over the *y* in *tray* in 587, *trays* in 520, etc. *A tout* should be printed *atout* throughout the text, as in 514 (and entered in the glossary in that form), and *ce cy* should be *cecy* (113, 646, 765, 943, 1566, 1821). *Advenir* should be divided (*ad venir*) in 139, 254, 376, 412, 601, 707; *a venir*—1434(2) as in 1887. Too much reluctance is shown to correct manuscript A, and in every case where other readings are chosen the reviewer heartily approves. In addition he would read *ce* for *se* in 1304, 1413, 1501, 1857; *tous* for *tout*—1316; *desrons* for *descouz*—407; *gaucher* for *gancher*—869; *furent* for *fuirent*—942; *nuement* for *neument*, 371 (cf. glossary), *pour tant* as in 2444 for *pourtant*—2349, 3028.

The glossary has been prepared with much care. It may be doubted whether in a work of this nature such words as *bailler*, *contenance*, *clore*, etc., should be included, especially when such words as the following are omitted: *passible*—218, *truans*—546, *degarpi*—731, *trebuechez*—1054, *vertus*—1294, *cause*—1578, *oste*—1733, *mourir*—2126, *mors*—2898, *complye*—3065. It is misleading to translate *entredemander*—916, *to ask each other*, and *entregarder*—2265, *to look at each other*; *depuis que*—2391, 3066, does not mean *after that*; *bouter*, *refl.* only means *to enter after en*, and *a tant* (see *tant*) only means *until* when it is used after *jusque*; *de* should be omitted before *ligier* in the

reference to 2461; *finir* should of course be *finer* (p. 140); *cogneu* should be *congneu*. No attempt has been made to define *quer* except when it means *for*. On page 137 *confusion* should follow *confrouesser*, and on page 144 *prouvable* should precede *puis*.

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American Literature in Spain. By JOHN DE LANCEY FERGUSON.
New York: Columbia University Press, 1916.

The present work forms one of the admirable series of "Columbia Studies in Comparative Literature," which includes such sterling works as Spingarn's *History of Literary Criticism in the Renaissance* and Chandler's *Romances of Roguery*. Unlike others in the series, Mr. Ferguson's study is unhappily conceived. One had always suspected that the influence of American upon Spanish literature was next to nothing. That suspicion is converted into a certainty by the reading of this book. Seldom has a dissertation reached so negative a result. It is a pity that the industry and sound method displayed by Mr. Ferguson has not been applied to some more grateful theme. If, for example, the horse had been put before the cart, and the influence of Spain upon Prescott, Irving, Longfellow, John Hay, and others had been studied, the result would have better repaid the effort. Something has already been done along this line, it is true; but much remains to be done. The greater part of the thesis is taken up with copious extracts from Spanish critics who have sought, unsuccessfully, to interpret our authors to their countrymen. Much of this makes sprightly, entertaining reading, and it is fair to note that the humor of it does not escape Mr. Ferguson. It is interesting to see how completely Spain has misunderstood us; but, frankly, not all of this material is worth reprinting. Walt Whitman appears to be the only American author who has been honored with intelligent criticism at the hands of Spanish critics. No American author, not even Poe, appears to have exerted any material influence upon Spanish literature. The case is different with Spanish-American authors; the influence of Whitman upon Rubén Darío, for instance, is marked.

Chapters are devoted to Irving, Cooper, Poe, Hawthorne, Longfellow, Prescott, Emerson, and Whitman. These authors have been frequently translated into Spanish, but for the most part indirectly through the French. There is only incidental mention of Ticknor, in spite of the fact that his *History of Spanish Literature* is the American book best known in Spain. Mr. Ferguson may have excluded this as being a work of erudition. But in that case why devote a chapter to Prescott? Irving has met with little honor in Spain, even though a Granada hotel has been named in his honor. Mention of Espronceda's graceful tribute to Irving before the Spanish Cortes would have been interesting. We are grateful to Mr. Ferguson for